

The Musical World.

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VOL. 63.—No. 15.

SATURDAY, APRIL 11, 1885.

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THIS (SATURDAY) Morning, April 11, "CARMEN;" Mdme Marie Roze and Mr Barton McGuckin. This (SATURDAY) Evening, "BOHEMIAN GIRL;" Mdme Georgina Burns and Mr B. Davies. MONDAY, April 13, "TROVATORE;" Mdme Marie Roze and Mr Joseph Maas. TUESDAY, April 14, "BOHEMIAN GIRL;" Mdme Georgina Burns and Mr Barton McGuckin. WEDNESDAY, April 15, "CARMEN;" Mdme Marie Roze and Mr Barton McGuckin. THURSDAY, April 16, "NADESHDA." Conductors—Mr ALBERTO RANDEGGER and Mr E. GOOSSENS.—DRURY LANE.

DRURY LANE.—CARL ROSA OPERA COMPANY.—The production of "NADESHDA," music by A. GORING THOMAS, words by JULIAN STURGIS, is fixed for THURSDAY next, April 16.

MORNING PERFORMANCE of BIZET'S "CARMEN." Mdme Marie Roze and Mr Barton McGuckin, This Day (SATURDAY), April 11, commencing at Two o'clock.—DRURY LANE.

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And no glad song that could love inspire,
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Still the poet sang—though she would not care;
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THE PLAYERS IN WYCH STREET.

(Continued from page 212.)

Old Trusty, neatly adapted from a French original, by Mr Walter Gordon, formed a pleasant prelude to the extravaganza in January, 1861. A more important novelty was *The Chimney Corner*, a domestic drama by H. T. Craven, produced at the end of February, with Robson as "Peter Probity." This piece had a lengthened run, Horace Wigan eventually assuming Robson's part, during a long and dangerous illness which completely prostrated the little great actor for several months. Miss Amy Sedgwick was engaged at the end of May, and appeared in a variety of characters formerly sustained by Mrs Stirling. Robson had sufficiently recovered to be able to reappear during June and July, playing once more, amongst other parts, "Desmarests," in *Plot and Passion*. The season, which had lasted for two years, came to a close late in August. For the next one, which began at the end of September, Mr J. W. Ray, Mr Henry Neville, and Miss Florence Haydn were the most prominent of the new engagements. Mr Neville, then quite a beginner, materially advanced his reputation in *Wooing One's Wife*, a new comedy by J. Maddison Morton, produced in October, and Robson, who had been again disabled by illness, resumed his place in a farce by Oxenford, *A Legal Impediment*. Miss Amy Sedgwick also returned rather later in *Court Cards*, an adaptation by Palgrave Simpson, who, in conjunction with F. C. Burnand, supplied a Christmas extravaganza, with the fanciful title of *The King of the Merrows*. This was a clever and well-written piece, the merits of which were done every justice to by Robson, Horace Wigan, Miss Hughes, and Miss Cottrell. It was beautifully illustrated by the famous scenic artists, Grieve and Telbin. *The King of the Merrows*, however, proved less attractive than many of its predecessors. Miss Amy Sedgwick was again acting early in 1862, and Robson gave life to a little sketch by Smith Cheltmam, *A Fairy's Father*. Mr Oxenford also wrote a new comedy, *The World of Fashion*, for Miss Sedgwick, and Burnand a burlesque at Easter, *Fair Rosamond*, in which Robson, for a time, filled the part of "Queen Eleanor," but was subsequently replaced by a new and clever low comedian, Mr Worboys. The house was kept open all the summer, owing to the influx of foreign and country visitors brought to London by the Great Exhibition. Mr George Vincent and Miss Kate Saville made their first appearance in October, in *All that Glitters is not Gold*, and another actress of merit, Mrs St Henry, was also engaged. Early in November a new play in four acts, *Camilla's Husband*, by Watts Phillips, supported by the entire strength of the company, was brought out with decided success. At Christmas a burlesque, *Robin Hood*, by Burnand, was given with Mr Atkins in the part originally intended for Robson. In March 1863 Horace Wigan's version of Victorien Sardou's *Le Papillon*, entitled *Taming the Truant*, was well received, as was Burnand's extremely clever and well-written burlesque on *Acis and Galatea*—most beautifully put upon the stage—at Easter.

The continued ill-health of Robson, however, now altogether incapacitated him from following his profession, and it was felt that some new and powerful attraction was absolutely necessary for conducting the theatre successfully in his absence. This was found, on Wednesday the 27th of May, 1863, in the production of Tom Taylor's drama in four acts, *The Ticket-of-Leave Man*, with the following cast of characters:

Bob Brierly (a Lancashire Lad).....	Mr H. Neville.
James Dalton (alias Downey, alias the Tiger).....	Mr Atkins.
Hawkshaw (a Detective).....	Mr Horace Wigan.
Melter Moss.....	Mr George Vincent.
Green Jones.....	Mr R. Soutar.
Mr Gibson (a Bill Broker).....	Mr Maclean.
Sam Willoughby.....	Miss Raynham.
Maltby.....	Mr H. Cooper.
Brunton.....	Mr Franks.
May Edwards.....	Miss Kate Saville.
Emily St Erremond.....	Miss Hughes.
Mrs Willoughby.....	Mrs Stephens.

This admirable drama obtained an almost phenomenal success. The last scene, "an old city churchyard," in the progress of which the criminals were arrested and brought to justice, wrought up the audience, whose interest had been strongly aroused from the first, to the highest pitch of excitement and enthusiasm. The "Bob Brierly" of Henry Neville placed that young actor at once

in the front line of the profession, and the other parts were sustained with equal excellence and effect. *The Ticket-of-Leave Man* ran through the remainder of the year, drawing, indeed, all playgoers London to the Olympic, and its continued attraction rendered any novelty at Christmas quite unnecessary. On Monday, the 18th of April, 1864, the still popular play was followed—in connection with the Shakspeare ter-centenary celebration—by a revival of Garrick's three-act version of *Taming of the Shrew*, with Henry Neville and Miss Hughes as "Petruchio" and "Katherine." A novelty by Tom Taylor, originally intended for the preceding Christmas, was eventually produced on Whit-Monday. This was a dramatic *revue*, entitled *Sense and Sensation*. It was splendidly mounted, with scenery by Telbin, and nearly the whole of the company were concerned in its representation, but the day for *revues* had gone by. *Sense and Sensation* fell comparatively flat, and failed to secure anything like a run. Mr Emden had a benefit on Friday the 16th of September, when the favourite singer, Miss Louisa Pyne, played in the afterpiece, *Poor Pillicoddy*. On the next night the house closed with the 407th consecutive representation of *The Ticket-of-Leave Man*, followed by the time-honoured burlesque of *Bombastes Furioso*, and the lessee, after a seven years occupation, finally gave up the theatre. His partner, the lamented Robson, had expired, a short time before, after long-protracted suffering, on Friday, the 12th of August, and of him it may in truth be said that by his death, at the early age of forty-three, the stage was deprived of one endowed with a more marked individuality than had been found in any other actor, since the days of Edmund Kean.

The next lessee was Mr Horace Wigan, who re-opened the Olympic on Wednesday, the 2nd of November, with a version, prepared by himself, of D'Ennery and Dumanoir's *L'Aieule*, a melodrama which had gained a remarkable success at the Ambigu-Comique. The house had been thoroughly repaired and very elegantly re-decorated in the classical style, and the triumph of *The Hidden Hand*—the title of the new piece—was complete, owing, perhaps, more to the finished manner in which it was mounted and performed, than to any exceptional merit in the play itself, the story of which was of the gloomiest, though the interest was strong and well sustained throughout. Miss Kate Terry played very beautifully as the heroine, "Lady Penarvon," and was well supported by Miss Lydia Foote and Miss Louisa Moore, as well as by Miss Adelaide Bowering, who represented the repellent part of the grandmother with much dignity. Mr Henry Neville quite sustained his reputation as "Lord Penarvon," and the small part of "Sir Caradoo ap-Ithel" introduced a youthful aspirant, afterwards to become famous, although then quite unknown—Mr Coghlan. *The Hidden Hand* was followed at Christmas by a new burlesque on the mythological subject of *Cupid and Psyche*, written by F. C. Burnand. These entertainments after a considerable run, gave place, at the beginning of March, 1865, to a new comedy in five acts, *Settling Day*, by Tom Taylor, with Neville, Horace Wigan, George Vincent, Coghlan, Maclean, Miss Kate Terry, Miss Lydia Foote, and Mrs Leigh Murray in the principal characters. Though well received on the first night, *Settling Day* did not obtain a lengthened run. The old farce of *High Life Below Stairs* was given as an afterpiece at Easter, and Miss E. Farren—already an established favourite here—greatly contributed to the success of its revival. Stirling Coyne's comedy, *Everybody's Friend*, was also transferred from the Haymarket, in May, to bring out an American actor, Mr Charles Walcot.

(To be continued.)

FRANZ ABT, the celebrated musical composer, who died at Wiesbaden, on April 2nd, was born at Eilenberg, in Saxony, on Dec. 22nd, 1819, and was consequently in his sixty-sixth year at the time of his decease. A younger son of a Protestant divine, Franz Abt was himself intended for the Church, and studied theology with considerable ardour at the University of Leipzig; but his passion for music overcame his ecclesiastical vocation, and he became a popular composer at a comparatively early age. When only two-and-twenty, he was appointed conductor of the orchestra in the Operahouse at Berne, and a little later he occupied a similar post at Zurich. In 1852, the then reigning Duke of Brunswick nominated Abt his Court Director of Music. He was an excellent conductor and teacher of singing; in England, however, he has been chiefly known as a composer of *Lieder*. "Die Schwalben" and "Gute Nacht" are still familiar to English concert-room and amateur singers.

BERLIOZ'S *TE DEUM*.

FIRST PERFORMANCE IN GERMANY.

[In view of Mr August Manns' forthcoming performance of Berlioz's *Te Deum* (for the first time in England) the following article, translated from Dr Richard Pohl's recently published book* on Berlioz, bears a special interest.]

The jubilee meeting of the Allgemeiner Deutscher Musikverein (General German Musical Association) opened on the 24th of May, 1884, with a performance of Hector Berlioz's *Te Deum* (Op. 22) in the principal church of Weimar. The idea of inaugurating this festive occasion with a *Te Deum* was an excellent one; and no less to be commended, as a meritorious musical exploit, was the choice of Berlioz's *Te Deum*, which had never yet been heard in its entirety in Germany, and only once in France, viz., on the 30th of April, 1855, when, by way of inaugurating the opening of the Palais de l'Industrie, it was performed, under its composer's direction, in the Church of St Eustache, Paris. A single movement, *Judex crederis*, (No. 6) was brought to a hearing at Baden-Baden, under Berlioz's own direction, on the 18th of August, 1857. Another movement, "Tibi omnes," (No. 2) was performed by him in the Palais de l'Industrie, Paris, and a partial performance of the work was subsequently given by him at Bordeaux.†

This is all that as yet has been heard of this great master-work in public. That so monumental a work should have met with such neglect is unaccountable, when we call to mind how few *Te Deums* of real musical worth we have, and how often the "Dettingen" of Handel and that by Hasse have been brought forward; and further, when we know that Berlioz himself pronounced the *Te Deum* to be one of the most important of his works.‡

All things considered, the Allgemeiner Deutscher Musikverein has acquired a lasting credit by this achievement (which is only one among many) of rescuing Berlioz's *Te Deum* from oblivion. For twenty years it had been buried and forgotten, now it has found its resurrection in Weimar, and now, we confidently hope, will never be forgotten again. The large number of musicians from all countries who now heard this grandiose work for the first time, and among whom were some of the most competent critics, were astonished at the fulness of its beauty and grandeur, revealed to them in a style which, as coming from Berlioz, surprised them by its novelty.

Generally speaking, this *Te Deum* of Berlioz's is only to be compared with his *Requiem*; and it only differs from this by its greater uniformity of style. The *Requiem* is more dramatic and more imposing, the *Te Deum* is of a more religious character. Its origin dates from 1849. Berlioz had conceived the idea of composing an epic-dramatic work on the grandest possible scale in commemoration of the military fame of the first Napoleon, whom he highly esteemed. The *Te Deum* was only an episode from it, with the title: "The Return of the First Consul from his Italian Campaign." At the moment of General Bonaparte's entering the Cathedral of Notre Dame the "Ambrosian Hymn of Praise" would be sounded forth from all sides. At the close of this ecclesiastical function, the banners of the victors would be brought up to the High Altar, there to be consecrated amidst the sound of drums, bells, and salvos of artillery.

This original design explains the employment of a triple chorus, and the peculiar direction in the score that the orchestra and double chorus should be grouped together on the steps of the choir, below the high altar, with the organ at the opposite end of the church; that the third chorus (children's voices in unison) should occupy a separate platform apart from the double chorus, it being intended to represent the congregation which from time to time takes part in the singing of the church choir. Further, it explains the thoroughly original employment of military drums in the *Judex crederis*, and the introduction of the grandiose "Banner" March at its conclusion. (The "Banner" March was omitted at the Weimar performance.)

What were Berlioz's further designs for this gigantic work, how many movements were to follow the *Te Deum*, and what was to be their contents, we are unable to say. As appears from the published score, he contented himself with seven movements, six for the *Te Deum*, and one for the "Banner" March, and these he found enough to deter him from further extending his plan.

* Hector Berlioz, *Studien und Erinnerungen*, von Richard Pohl. Leipzig: Bernhard Schlicke, 1884.

† The entire work, if we mistake not, was performed in the Cathedral of Bordeaux in November, 1883.

‡ "The finale (*Judex crederis*) of the *Te Deum* is without doubt by far the grandest thing I have conceived" (Berlioz's *Mémoires*). "The effect which the performance of the *Te Deum* produced, both upon myself and the ex-ecutants, was enormous" (Letter to A. Morel). "The finale is even grander than the *Tuba Mirum* of my *Requiem*!"—(Letter to Louis Berlioz).

The opening of the first International Exhibition at Paris in 1855, served him as a welcome opportunity of bringing the *Te Deum*, together with the "Banner" March, to a first hearing. Over 900 chorists and instrumentalists took part in it—an orchestra of 160, two choirs, each of 100 voices, and a choir of 600 children. In order to hold this mass of ex-ecutants, together with the far distant organ, well under his control, Berlioz, for the first time, called in the aid of the electric telegraph, by means of which he kept himself in exact communication with five sub-conductors.

An eye-witness has thus described the impression made by this performance:—"The entire work seemed mightily to affect the enormous audience assembled in the church. We rejoice to think that it will be held in substantial remembrance by the poor, who will benefit by the receipts from this imposing ceremonial, and at the same time that it made the profoundest impression upon the hearers. We cannot, however, think that this complicated work was thoroughly understood; for how can even the most practised ear take in on a first hearing all the details of a composition conceived with so much depth of thought? Still there is no denying that the principal movements had an immediate effect upon the crowded audience. This, at least, was the case with the first piece, *Te Deum laudamus*; with the second, *Tibi omnes Angeli*; with the fifth, *Te ergo quæsumus*—a prayer which was sung by M. Perrier with a full-toned and pure tenor voice, and with deep religious feeling—as well as with the *Judex crederis*, and the March for the consecration of the Standards, with the bright and sympathetic tone of the small sax-horn, which was blown in a masterly manner by M. Arban. These movements, abounding as they do with new and unexpected combinations, which Berlioz with his immense genius for instrumentation has always ready at hand, are in every way remarkable."

(To be continued.)

THE April number of *Musical Opinion and Music Trade Review* contains a portrait and biographical sketch of Mr E. H. Turpin.

ROYAL AQUARIUM.—The Easter entertainments provided at this popular place of resort are of the most varied complexion, and so extensive a list of "varieties" has probably not been compiled for the amusement of the holiday-making public since the first establishment of the institution. The programme opens with the performance of Mr Charles Montagne's Black Diamond Minstrels, whose skill in the grotesque arts of nigger singing and dancing is unsurpassed, and is always a source of unflagging merriment. Then follows a succession of separate incidents, mostly of the physical kind, including the feats of the Hanlon Voltas, without exception the most extraordinary and daring aerial gymnasts of their generation; other displays of a similar kind by a trio of ladies, designated Rose, Lotta, and Oza, on the treble bars, acrobatic wonders by the Elliott troupe, balancings on a revolving globe by Mdlle Alphonsine, comic ballet scenes by the Lupin's company; ventriloquism by Mdlle Madeline Rosa, &c., intermingled with exhibitions of trained accomplishments on the part of dogs and goats. To these are added the ever attractive exemplifications of scientific swimming by the Beckwith family, Alpine ditties by a party of mountaineers in costume, performances by the "Musical Paviours," and, on the organ, by Mr Albert Lowe. It will thus be seen that the arrangements, as liberal as they are diversified, reflect credit upon the ingenious enterprise of the new manager, Mr Carey.—H.

GERMAN REED'S.—At St George's Hall a new "First Part" and a musical sketch by Mr Corney Grain were produced at the afternoon performance on Easter Monday, and were received with great favour by a crowded audience. MM. H. P. Stephens and W. Yardley are the authors of the new piece, entitled *Hobbies*, which amusingly portrays the experiences of a "mechanical monomaniac," most cleverly impersonated by Mr Alfred Reed. The music, composed by Mr George Gear, is bright, melodious, and original. Each number was warmly received, two songs being encored. The setting of "What might have been" (admirably sung by Miss Fanny Holland) brings out every point of the amusing words with excellent effect, and bids fair to become very popular. There is a charming duet for Miss Marion Wardroper and Mr North Home, who sustain the love interest in pleasing and animated style. A spirited quintet was also much applauded. Mr C. Allen completes the cast of characters, and acts with considerable humour. Mr Corney Grain's new sketch, entitled *A Vocal Recital*, treats of the fashionable songs of the day, and the "vocal truths" he uttered were highly appreciated by the audience, who were gratified by hearing one of Mr Grain's most clever and amusing entertainments, and at the conclusion recalled him enthusiastically. *A Peculiar Case*, by Mr A. Law, with music by Mr George Grossmith, still retains its place, and concludes a very excellent programme. Mr George Gear accompanies with skill and effect.

THE SISTERS MILANOLLO *REDIVIVÆ*.

About 1840, two young Italian violinists, sisters, Teresa and Maria Milanollo, both still children, revolutionized Paris and France, and achieved prodigious success by playing together at a long series of concerts, which was simply a succession of ovations, and earned for them a well merited reputation. Their triumphs were no less when the pair travelled through Germany, England, Italy (their native country), Belgium, and Holland. They subsequently returned to be again applauded in France. Maria, the younger, died in the flower of her youth, before completing her sixteenth year. This was a terrible blow for her sister, who could not for a long time make up her mind to resume her artistic tours. She subsequently married a French officer of engineers, now General Parmentier, who, also, took a great interest in music, both as a writer and a composer. Once more we have two sisters, two violinists, still children (they are fourteen and twelve respectively), bearing the name of Milanollo, who appear destined to follow in the footsteps of the pair of sisters who preceded them. These two young girls are cousins of Mme Teresa Milanollo-Parmentier. After playing with much success at concerts which they gave in Strassburg and Mulhausen, they have just reaped a plentiful harvest of bravos in Italy. The elder is named Clotilda; the younger, Adelaida, and we are informed that both are naturally clever and bid fair to become real virtuosas. We may, however, remark that they are not, as an Alsatian paper asserts, pupils of the Paris Conservatory, but that does not prevent our wishing them very heartily a continuation of their success.—*Le Ménestrel*.

FOREIGN BUDGET.

(From Correspondents.)

NEW YORK.—It is proposed to erect, in the shape of a Mausoleum over the spot where he lies buried, a Memorial Monument in honour of the late Dr Damrosch. A committee of members of the Oratorio and Symphony Society, as well as of the Arion Choral Association, has been formed to carry out the idea.

LEIPZIG.—It has been decided that a monument, worthy of the town and the great Master himself, shall be erected at the public expense to the memory of J. S. Bach.

BARCELONA.—The following are the principal artists engaged for the spring season at the Teatro del Liceo: First conductor, Marino Mancinelli; second conductor, Sanchez; third conductor, Acerbi. Sopranos: Signore Teodorini, Berthe Pierson, Torressella, Guercia, Kupfer-Berger; mezzo-sopranos: Signore Pasqua, Cortini, Galliani-Ruso; tenors: Angelo Masini, Brasse, Puereare; baritones: Maurel, Blauxart; basses: J. David, Sbordoni.

WIESBADEN.—Franz Abt, so well known for his numerous songs and other vocal compositions, died here a short time since. He was born at Eilenburg in Saxony on the 22nd December, 1819. After studying music at the Thomas-Schule, Leipzig, he was appointed director of the Philharmonic Society of Zurich, and subsequently second conductor at the Ducal Theatre, Brunswick. In 1872 he made a very successful artistic tour through the United States.

VIENNA.—Among the artists engaged for the approaching Italian season at the Carltheater are Signore Teodorini, Fohström, Belocca, and Arnoldson; Ravelli, De Negri, Paroli, Padilla, Pantaleoni, Pinto, and Sclara. The conductor will be Cleofonte Campanini.—Philipp Fährbach, Senr., the celebrated conductor, died lately at the age of 70 after a long illness.

GENOA.—A new operetta, *Il Nuovo Excelsior*, the work of an amateur, is in preparation at the Teatro Paganini. Whatever receipts it brings in will be devoted to the benefit of a charitable institution. Among the personages on the stage will be some two hundred children.—Serafino de Ferrari, pianist, organist, orchestral conductor, and a most successful if not prolific composer for the stage, died lately in this his native town, at the age of 60. Born in 1824, he went through the usual course of musical study, and then, though still very young, went to Holland, where he had obtained an engagement as conductor. After returning to Italy, which he never again left, he was appointed conductor at the Teatro Carignano, Turin, and, while there, brought out in Genoa his first opera, *Don Carlo*. It was very well received, but its success was eclipsed by that of his buffo opera, *Pipeli*, the libretto of which was taken from Eugène Sue's famous romance, *Les Mystères de Paris*. *Pipeli* was triumphant throughout the length and breadth of Italy. Ferrari next produced *Il Matrimonio per concorso* at Venice, and, at Genoa, *Il Menestrello*, which has now been a popular stock piece for a quarter of a century. His last work was *Il Cadetto di Guascogna*, also first produced in Genoa. He composed likewise several masses and some few separate songs.

BERLIN.—At the Royal Operahouse, the rehearsals of Léo Delibes' *Sylvia* are so far advanced that it will probably be produced some

time this month, with Mdle Dell' Era in the title-part. On the 1st May, Mdle Louise Horina, many years a member of the company, will be pensioned off.—Herr Scherenberg has purchased the Berlin stage-right of the ballet *Messalina*, so successful in Paris, and the work will be produced next season, under the direction of the author, Danesi, at the Victoriatheater.—Among recent concerts, that given by the Meiningen Ducal Orchestra, under the direction of Hans von Bülow, was one of the most interesting, in consequence of the exceptionally beautiful manner in which the different pieces were rendered. The programme included among other things, the "*Corsair Overture*" of Hector Berlioz; the Third Symphony, by Johannes Brahms; and Wagner's "*Faust Overture*."—The last of the series of the Philharmonic Society's Concerts under the direction of Professor Carl Klindworth took place on the 27th March. The next day, the 28th, the Royal Orchestra commenced the Second Series of their "*Symphony Soirées*" with a commemorative concert in honour of the bi-centenary of Bach's birth, on March 21st, and of the anniversary of Beethoven's death, on March 26th. The programme consisted exclusively of works by the above two masters.

PARIS.—A well known Parisian actress, Mdle Dica Petit, who left on Monday night for St Petersburg, where she was about to fulfil an engagement, died suddenly in the train between the stations of Chantilly and Compiègne, a little more than an hour after her departure from Paris.—Amateurs of music of the highest class will regret to hear that M. Lamoureux does not intend to continue the concerts which he has given for four successive years with constantly increasing artistic success. He has not only collected an exceptionally able orchestra, but has trained it with such unremitting care and zeal that it is now second to none, not even to the famous band of the Conservatoire.

MODENA.—The Modena journal, *Il Panaro*, says that Mdle Rosina Isidor has obtained a success both merited and genuine in all the operas in which she has appeared. Her execution is perfect, and her intonation invariably just. Her acting, too, is always appropriate, never exaggerated. Miss Isidor was called before the curtain after her last performance five times, and received several bouquets containing poems in praise of her exceptional talents. The *Cittadino*, another Modena journal, is also full of praise for Miss Isidor's talent as a rising English artist in Italy.

ROYAL COLLEGE OF MUSIC.—The fourteenth pupils' orchestral concert of the Royal College of Music took place on Thursday evening in the West Theatre of the Royal Albert Hall.

LONDON MUSICAL ASSOCIATION.—On Easter Monday, Mr G. A. Osborne read a paper on "The emotional aspects and sympathetic effects of the sister arts—poetry, painting, and music." At the conclusion of Mr Osborne's interesting paper, a discussion took place, among the speakers being Mr Arthur Coleridge, Dr Monk, Mr Aguilar, Mr E. S. Southgate, &c.

HER MAJESTY THE QUEEN has been graciously pleased, through Sir Henry Ponsonby, to grant Mr A. J. Caldicott, the director of music at the new Albert Palace, permission to introduce the chorale, *Gotha*, composed by the late Prince Consort, in the ode specially written by Mr Barrett, which will be performed at the approaching inaugural ceremony.

MR JOHN CROSS, director of the West Central School of Music, announces the commencement of the Easter term. The "School" holds its classes at Verdi House, Burton Crescent, as well as at the Holborn New Town Hall. Prospectuses can be had from the director, Mr John Cross, post free. The terms are exceedingly moderate, the fees being from one guinea a term, and there is a staff of twenty-four excellent professors.

LUIGI ARDITI.—A good story is going the rounds of the "*foyers*" of the American theatres in connection with Signor Arditì, the talented conductor. While the troupe were in Philadelphia, previous to their departure for California, the Signor was promenading one of the principal thoroughfares of "The Quaker City," when his ear caught the strains of the "*Il Bacio*" waltz, of which he himself is the author. Walking in the direction from which the sounds proceeded, he discovered a blind cripple grinding out the air from a decrepit hand-organ. The drawing time at which the melody was ground out agonized the composer, and he remonstrated with the man at the crank for the manner in which his gem was being murdered. He received an impertinent retort and was told to take hold himself if he could do it any better, which he immediately complied with, and seizing the organ ground out the air in a manner satisfactory to himself as well as highly amusing to the crowd of bystanders who had by this time gathered in the vicinity, thinking a harmless musical lunatic had escaped from his keeper. He played the air through, however, and, after rewarding the proprietor of the organ liberally, sauntered on, regardless of the jeers of the crowd.

BIRTH.

On April 1st, at No. 3, Hyde Park Mansions, N.W., the wife (*née* ARDITI), of W. H. ROMAINE WALKER, prematurely of a daughter.

MARRIAGE.

On April 6th, at Pau, by the Rev. J. H. Rogers, and afterwards at the British Consulate, CHARLES, third son of the Hon. C. J. PHARAZYN, M.L.C., of Wellington, New Zealand, to MAUD ELEANOR, second daughter of the late J. KEMPTHORNE, Esq., F.R.C.S., of Callington, Cornwall, England.

DEATHS.

On April 4th, at Bournemouth, G. P. SCHNEIDER, late organist of St Andrew's, Uxbridge, aged 30.

On April 5th, at 51, Albany Street, Regent's Park, after only a few days of severe illness, FANNY ROSE LOUISE, the beloved younger daughter of Signor FRÉDÉRIC LABLACHE.

TO CORRESPONDENTS.

J. L. C.—We much regret the omission of the name of Mr James Sterndale Bennett from the list of those who were present at the funeral of Mr J. W. Davison, the more so as he is a son of the late Sir Sterndale Bennett, one of the deceased's earliest and most valued friends.

The Musical World.

LONDON, SATURDAY, APRIL 11, 1885.

JAMES WILLIAM DAVISON.

Thou, Learning, halo of the brain,
To brains thou showest grandeur;
But deeper probes that heavenly strain
Vibrating from the heart's recess,
Till kindred chords respond and bless
The singer for the measure.

The earthy frame hath passed away
Of one such cordial singer,
Who let his mighty brain hold sway,
But as the kindly suzerain
Of mightier heart whose genial vein
Made paramount its music.

Though his the power that could dictate
To plastic public favour,
Though spake he pregnant with a fate
That human hopes might raise or kill,
Such power he tempered with a will
Attuned to nought but mercy.

Arch-critic he, yet reckless barbed
No critic's shaft with venom,
Delighted not in candour garb'd
As though its virtue lay in gall,
And critic's triumph were to pall,
As void, all nascent merit.

Though to the Past his heart was tied,
No cramped perception ruled him;
No bigot born but to deride,
He, 'gainst "to-day" protested not
In broadsides of rhetoric shot
Ament the world's decadence.

A king in brain, a king in heart,
Twin-monarchy we mourn thee;
Ours is the loss, now Death doth part,
Thine but the gain, when thou dost reap
Thy glory through that last long Sleep
Which leadeth to Eternity. H. C. HILLER.

From "The Musical Standard."

A brief paragraph in last week's issue of this journal chronicled the death of Mr J. W. Davison, the late musical critic of *The Times* and Editor of *The Musical World*. The influence which Davison exerted on English music has been very considerable; it is hardly too much to say that he has shaped our musical press. Now that he has passed to his rest, the time has come in some measure to review

his literary career, and utter a few personal words on one who will be long remembered by those who enjoyed his companionship, and were able to estimate his worth.

Mr James William Davison was born in London, October 5th, 1813. His mother was the distinguished actress, Miss Maria Duncan, remarkable for her beauty and talents, who retained her maiden name after her marriage. The youth's love for music was soon apparent, and at an early age he was placed under the care of Mr W. H. Holmes—who survives his pupil. With him he studied the pianoforte, working with Mr (now Sir George) Macfarren at harmony and composition. It is stated that he was a student of the Royal Academy of Music, but the lists of the old scholars do not contain his name, though he certainly learnt under the two musicians above named, both of whom were professors at the institution. His early essays in composition appear to have consisted of some orchestral overtures produced at the concerts of the Society of British Musicians. He was never what is termed a brilliant pianist, but he thoroughly understood the resources of the instrument, and wrote several pieces for it, many of which, though now forgotten, possess decided merit. Some of these were published in *The Harmonist, or Musical Cabinet*, a work of four volumes issued by Mr G. Bohn, and containing much interesting music. In the same periodical will be found many arrangements of pieces by Mr Davison; these are mostly from the scores of the great masters, Spohr being especially drawn upon. Mr Davison likewise set to music several songs, chiefly to words of his favourite poets Keats and Shelley; those are remarkable for poetic feeling and refinement. For some short time he undertook organist's duties. With such training and predilections for the active exercise of the art, it would seem that Mr Davison's career was laid out for the practical side of music. But this was not to be. He began to write about musical matters, and took up critical duties, never to abandon them for purely musical work. His intellectual powers, wit, and general knowledge, were seen in his earlier efforts in the journalistic field. He first wrote in *The Musical Magazine*, a monthly, edited by C. H. Purday, and in *The Dramatic and Musical Review*, which lasted for a few volumes. In 1843 he was appointed Editor of *The Musical Examiner*, and shortly after took over the direction of *The Musical World*, which office he retained up to the period of his death. In this latter journal, the pen of Davison was freely employed; and for the varied mass of literature more or less connected with the art, so diligently here gathered together, we have to thank him. Scattered through its pages for many years were displayed in abundance his extensive information, humour, satire, and devotion to his profession. Perhaps the most original and curious phase of his literary side was to be seen in the whimsical articles he wrote in imitation of Rabelais. He was fond of quoting the works of the mystics of the middle ages, and occasionally delighted in treating ordinary musical events of the passing hour with a show of solemn mediæval heroism, at once amusing and clever. Mr Alsager was city editor of *The Times*, as well as writer of the musical notices in that journal. These latter were of the slenderest character. Indeed, it may be mentioned that when Liszt, who even then was famous, came over, and gave his first recital in London, it was not deemed of sufficient importance to warrant any notice of the performance in the paper. Shortly after the death of Mr Alsager in 1848, Davison went on to the staff of *The Times*, and occupied the responsible post of musical critic for more than thirty years. During this period of constant work on the chief newspaper in the world, he yet found time to write articles for *The Saturday Review*, to act as critic for *The Graphic*, and to do other literary work. With the exception of an early essay on Chopin, full of enthusiasm and warm appreciation of the Polish composer's genius, all Davison's energy was devoted to his newspaper duties; mainly in the columns of the journals with which he was connected is to be found the outcome of his life-long toil. It seems perhaps regrettable that so much thought and power should have been expended in work of a necessarily ephemeral character, for a newspaper is read to-day, forgotten to-morrow. But as good deeds that are done live on and produce their fruit, so the duties which Davison faithfully and conscientiously carried out have not sunk into oblivion with the day. On the contrary, they have

materially helped on the advance of the art in this country, and thus his past work bears its due share of effect in contributing to our instruction, and increasing our gratification respecting music on this very day. A man of broad sympathies and quick discernment, Davison was ever ready to recognize and encourage genius from whatever quarter it hailed. His friend, Mr Joseph Bennett, in a touching tribute to him, has aptly called attention to his quickness of perception, that almost feminine instinct which divines rather than reasons out the truth, and is ever attracted to the refined and beautiful. Perhaps some such rare quality as this early drew him to recognize the charm of Sterndale Bennett's music, and, further, to perceive, and never to tire of admiring the genius of Mendelssohn. With these two great writers he remained on terms of the closest friendship until death came and severed the tie. Indeed, Mendelssohn's attachment to the great English critic may be inferred in that he dedicated to him some of his compositions, and gave him minute directions as to how he wished some of these to be conducted. Davison was a disciple of the great school which requires that form and order should be the foundations on which alone to build. A want of definite purpose, and the rambling freedom of unlimited licence he abhorred. And he fearlessly said so, refusing to recognize as emanations of genius works of this latter type. It has been said, that as he increased in years he failed to keep touch with the age, and examined with some severity the new claimed advances in the art, against the measure of the old standards. This may be true. As the adage has it, "No one is wise at all times," and his judgment on the works of Schumann, Wagner, Liszt, Rubinstein, Brahms, and others, may possibly be wrong. But it must be remembered that his mode of reasoning was true, his aims were lofty, and the standards he set up for models were certainly exalted. It has yet to be seen if all the compositions of these later composers will stand the wear and tear of ages. There are many who doubt whether they will remain for all time such ever delightful monuments of the art, as is the case with the works bequeathed to us by the great masters, Bach, Handel, Haydn, Mozart, Beethoven, Weber, Spohr, and Mendelssohn. It is to his credit that while he had a profound reverence for these geniuses, the catholicity of his sympathies was likewise seen in that he loved the melodies of the Italian and French operatic writers. He first urged the claims to attention of Berlioz's music, and this at a time when the gifted Frenchman was regarded in most quarters as an eccentric charlatan. Davison had thorough technical knowledge, and possessed rare power of diction. He was perfect master of clear vigorous Saxon-English, and was ever expressing some concrete freshness of thought. He knew all the musical works worth knowing through and through. Thus, possessing these qualifications, there was no shallowness in his healthy criticism, while his thoughts were expressed in such polished language, that, like a finely cut gem, they sparkled from every facet. In those days, *The Times* was considered a power, and the notices of music that appeared in its columns carried with them respect, and enforced conviction. It was the ripe scholar and learned historian pouring out for us from his wonderful memory accumulated stores of knowledge; the able writer, possessing appreciative sympathies for the schools of all countries, indicating for our edification that which was good in all; the prescient thinker able to recognize wheat from chaff; the fearless judge, who was not afraid of performing his duties, pointing out what was alike deserving of praise or of censure in the music of his own or foreign lands. All this was done in a way which secured wide esteem, and compelled our admiration for the fairness and skill displayed. Such were the critical notices of music in *The Times* of Davison's days. His extensive reading, and wide literary experience, gave a grace to his style of writing, rendering it a model which others sought to imitate, and causing him to be regarded as an accepted authority on all matters connected with music. His influence on the art was therefore important. Nor was his sphere of work confined to the columns of newspapers. To his suggestion, advice, and aid, Londoners owe the institution of the now famous Monday Popular Concerts. The programme books for these, containing masterly examples of musical analysis were prepared and written by him from the very beginning down to the

concert of last week; in the death of his faithful supporter and critical writer, Mr Arthur Chappell has lost a pillar of the establishment. Of his kindness of heart, his ever ready advice to those younger than himself, of his warm friendship, the writer of this article, who was privileged to know him for some years, can, in common with many others, bear testimony. Such qualities of heart were no less to be cherished than were his more brilliant out-flashings of brain to be admired. In him we have lost a genial companion and the most renowned of the musical writers of the day. Considering that he knew well all the celebrities of the period, it is to be regretted that he has left behind him no methodical memoirs of his intercourse with them, interwoven with his life-story.

Mr Davison had but few pupils. He helped to form the taste and perfect the style of Miss Arabella Goddard, who in 1860 became his wife. With the great power that he wielded, he never abused his position to over laud his wife. Indeed, in the opinion of many, his notices of her powers barely did her justice. So long ago as 1854, such a keen critic as Moscheles, writing from Leipsic, thus remarks of her playing:—"In her very young days I heard her play in Paris, and prophesied for her at that time a brilliant future; I think events have proved the clearness of my prophetic vision. Miss Goddard conquers enormous difficulties with consummate grace and ease, her touch is clear and pure as a bell. Here, as everywhere, she found that recognition which not even the severest art critic could withhold." It may be respectfully said that it is a matter of general regret that the lady, who is still in the full enjoyment of her exceptional powers, does not allow the public to hear her more frequently than is the case. Mr Davison's health began to fail in 1878, and he went down to Malvern with its soft air for a time. He derived some benefit from the change, and then returned to London. Subsequently, he took up his abode at Margate, rarely visiting the metropolis. Of late he began to break rapidly, and jaundice carried him off on the evening of March 24th. His remains were interred in Brompton Cemetery on Saturday last, his funeral being attended by a representative body of eminent musicians, critics, and literary men, who, together with his brother, W. Duncan, his two sons, Henry and Charles, and his widow, mourn his loss, in common with thousands who have only known and admired him by his writings.

T. L. SOUTHGATE.

From "The Musical Times."

We regret to announce the death of the eminent musical critic who, for nearly thirty-five years, wielded, in his particular sphere, the power of *The Times* newspaper. The sad event took place at the York Hotel, Margate, on the 24th ult., in presence of his two sons and his devoted brother, Mr W. Duncan Davison. It was not wholly unexpected, Mr Davison having been a sufferer, more or less, for a considerable period. A severe attack of illness set in about three weeks ago, and, although partial recovery took place, a relapse on the 21st ult. brought the fatal termination. The deceased gentleman was born in London in 1813, his father being a younger son of an ancient family long settled in Northumberland, and his mother the famous actress, Miss Duncan (Mrs Davison). For some time after attaining manhood Mr Davison settled to no particular pursuit, although both taste and talent pointed to a literary life. At last, however, he devoted himself to music, received lessons on the piano-forte from the still living Mr W. H. Holmes, associated himself closely with Sterndale Bennett and George Macfarren, and became a composer, teacher, and occasional concert-giver. Of his works, some among which were ambitious, his fine settings of Shelley's lyrics have survived to the present day, and will probably live on. Gradually Mr Davison left the practice of music for the creation of its literature. He became a contributor to musical journals, and largely assisted the then critic of *The Times*, the late Mr Charles Lamb Kenney, doing everything with so much force and brilliancy that his name soon became known. This led to a definite appointment on *The Times*, and to the requisition of his services by *The Saturday Review*, *The Pall Mall Gazette*, *The Graphic* and other papers, as well as *The Musical World*, which he edited for many long years.

Mr Davison, whose love of his art was sincere and passionate,

exercised a powerful influence throughout his career. He was a strong conservative, and could see little good in the new men and methods of our own day. On the other hand, no single person did more than he to familiarize our public with the classical Masters. To him we owe the idea of the Popular Concerts, and to his constant and enthusiastic advocacy is due much of the culture that has flowed from that enterprise. Several years prior to his death Mr Davison retired from active life. But he retained to the end the respect and affection of those who, having been admitted to his intimacy, knew his sterling worth.

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CONCERTS.

THE Royal Albert Hall Choral Society, conducted by Mr Barnby, gave *The Messiah* on Good Friday, with the valuable co-operation of Mme Albani, whose singing was characterised by the refinement and religious expression natural to her sensitive organization. Miss Hilda Wilson (contralto), Mr Watkin Mills (bass), and Mr Abercrombie (tenor), were the other artists. The excellence of the choir was displayed in the choruses. Dr Stainer presided at the organ.

ALBERT HALL.—Mr Austin's National Holiday Festival Concert at mid-day on Easter Monday was liberally patronised, although the fine weather which prevailed, together with the vast number of counter attractions, no doubt accounted for the absence of many of his supporters. The programme, which comprised many old songs and ballads, received adequate justice at the hands of the various artists retained by the courteous *entrepreneur*. The vocalists were Misses Clara Samuell, Gertrude Griswold, Frances Harrison, Clara Myers, Mme Patey, Messrs Sims Reeves, Edward Lloyd, and Santley. It would be merely repeating an oft-told tale to enter into any detailed account of the various efforts of the more celebrated of these artists, as all were in the full possession of their splendid powers, and in response to repeated encores doubled their allotted tasks. In the case of Mr Sims Reeves, he successfully resisted for a time, but ultimately yielded, for the sake of "peace," no doubt, repeating the last two verses of "The Bay of Biscay," to the intense delight of the noisy applauders. A word may be said in regard to those artists who have not yet attained front rank. And, first, as to Miss Clara Samuell. This lady by her cultured singing gives promise of one day occupying a distinguished position in her profession, purity of voice, tone, and expression, with a charming style, being manifested in a high degree. Especially was this noticeable in her exquisite rendering of the plaintive ballad, "On the banks of Allan Water" (encored and the last verse repeated). Miss Griswold was quite at home in "Home, Sweet Home," as was Miss Frances Harrison in "My lodging is on the cold ground" [pardon the metaphor], while Miss Clara Myers delighted much by her quaint singing of "Terence's Farewell to Kathleen." Mr Edward Lloyd, as always, pleased immensely; for "Off in the stilly night" (encored) "You'll remember me" was substituted, and for "The Anchor's Weighed" (also persistently encored) "Sally in our Alley" was given. Among the many "palms" awarded to Mr Santley, that for his humorous interpretation of "Old Simon the Cellarer" was the most umbrageous, to which he responded by singing the old cavalier song, "Here's a health unto his Majesty;" Mme Patey for "She wore a wreath of roses" had to reappear again and again, and only silenced an obstreperous public by singing an encore song, "Ye Banks and Braes." Miss Nettie Carpenter (violin) (premier prix, Paris Conservatoire) gave delightful variety to the entertainment, her selections being "Introduction and Rondo" (Vieuxtemps), "Cavatina" (Raffi) and Bolero (Dancila). This young artist, whose motto is evidently "excelsior," worthily maintains the honour to which she has attained, her executive capacity being truly wonderful for her years; but study, study, and then study, is the inexorable law for all who would master the instrument of her predilection. We shall watch her progress with considerable interest. A word of praise is due for the performances of the band of the Middlesex Yeomanry Cavalry, under the direction of Mr W. T. Graves, which comprised the Grand March, *La Reine de Saba* (Gounod), the Overtures, *Zanetta* (Auber) and *Poet and Peasant* (Suppé), &c. Mr Sidney Naylor was an efficient accompanist throughout, his post, owing to the vicious system of encores, being no sinecure.—J. S.

SCHUBERT SOCIETY.—The 235th *soirée musicale* for the introduction of rising artists and the performance of new compositions took place on Thursday, April 2. Five vocalists and three instrumentalists made their *début*. The artists who assisted were Mme Zimeri, Misses Marchant, Selina Hall, Daugars, Messrs Qatremayne, Avant, Fischer, Hause, Witt, Schubert. Herr Schubert conducted.

THE Finsbury Park Orchestral Society gave a concert in the Iron Room of Holy Trinity Church, Stroud Green, last month, when the programme included Haydn's Symphony in D, No. 7; an overture by Boieldieu, and several other compositions of a lighter character. Vocal contributions were rendered by Miss Lizzie Jones and Mr Haydn Grover, whose natural "alto" voice greatly pleased the audience. Mr H. J. Dean, besides conducting the band and accompanying the vocalists at the pianoforte, also played a violin solo with commendable taste. The room was crowded.

BOW AND BROMLEY ORGAN RECITALS.—These popular Saturday evening performances at the "far east" of London continue to attract large audiences. Last Saturday, the organist was Dr Spark, of Leeds, whose name brought together a warm and appreciative gathering of organists and lovers of music. The doctor played most effective pieces by Bach (Bourrée in C, and Fugue in A minor), a fine Offertoire in F for "Easter Day," by Batiste, two pieces by Lemmens, the *finale* to Beethoven's Symphony in C minor, and his own spirited "Handel Commemoration March"—encored, but not repeated. Mlle Bronsil contributed a charming violin solo, and Mme Emilie Clark, an accomplished soprano, from Leeds, sang Hein's "Slumber Song," Gounod's "Ave Maria," and the well-known "Il Bacio." Altogether the performance was one of the most successful of the season.

BACH'S *Music of the Passion* (St John) was sung in St Marylebone Church, on Monday, Wednesday, and Friday evenings of last week, with full orchestral, harp, and organ accompaniments, under the direction of Mr Oliver King; Mr A. Jackson ably presiding at the organ. Mr Kenningham, of St Paul's, delivered the Evangelist's music and recitatives with appropriate effect, and great pathos; Mr Edward's baritone voice was heard to advantage in the "Jesus" rôle; and the music allotted to Pilate was declaimed with dramatic force by Mr W. Kendal. The boy's voice was hardly robust enough for the soprano music, though he sang "I follow thee," clearly and well. The orchestra, led by Mr Emil Mahr, was effective throughout, the harp, at times, especially so. The choruses, on the whole, were steadily sung by a full choir of boys and men, any unevenness being due to the choir being only newly organized. Mr King deserves praise for holding them well in hand.—(Communicated.)

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PROVINCIAL.

HEREFORD FESTIVAL.—Arrangements have now been made by the stewards of the Three Choirs Festival for the next celebration, which will be held at Hereford in the week commencing Sept. 7. Monday will be devoted to rehearsals at the Cathedral and County Hall. The order of the oratorios is as follows: Tuesday, Mendelssohn's *Elijah*; Wednesday morning, Gounod's *Redemption*; evening, Spohr's *Last Judgment* and Bach's *A Stronghold Sure*; Thursday, Dvorak's *Stabat Mater* and Mendelssohn's *Hymn of Praise*; Friday, Handel's *Messiah*. There will be secular concerts on Tuesday and Thursday night, which will include two new pieces—Dr Smith's *St Kevin's* and Dr Harford Lloyd's *Death of Baldwin*. A chamber concert winds up the festival on Friday night.

NORWICH—ST ANDREW'S HALL ORGAN RECITALS.—Dr Bunnett played on Saturday afternoon, April 4, the following compositions: Grand Offertoire in F minor (Batiste), Priere (Lemaigre), Urbs Beata Hierusalem (Pearce), Lamentation (Guilmant), *Andante con moto* (Boely), Selection from *Passion Music* (Bach), Elevation (Romanza with Choral) (Stark), selection from *Redemption* (Gounod), Hallelujah Chorus (*Mount of Olives*) (Beethoven). On Good Friday evening there was a recital, when the Mayor, Sheriff, Deputy Mayor, and Corporation were present.

NOTTINGHAM.—Two musical performances of unusual interest took place—The *Daily Guardian* informs us—on Easter Sunday. At St Barnabas's Cathedral in the morning, Father Burns' admirably trained choir, assisted by an orchestral band, performed Beethoven's mass in C. This mass is not often heard on account of its difficulty, and yet it is one of the most effective of all, being dignified, solemn, and full of dramatic power. It was performed admirably at the Cathedral. In the afternoon, Dr Stainer's sacred cantata, *Jairus's Daughter*, was given in St Ann's Church for the first time in Nottingham. It was excellently rendered, and was listened to by a large and appreciative congregation. Nottingham must look to its musical laurels.—A few evenings ago a concert was given at the by no means large village of Arnold, by the Misses Starey, Mrs Hirst, Miss Bradley, and a few friends, that would compare favourably with many given in our Albert Hall, and some it would put to the blush. The band was small but excellent. Miss Aline Starey showed herself to be a most skilful executant, and the singing of Mrs Hirst and Miss Bradley was admirable.

COOKHAM.—Mr W. Spencer gave his first concert in the Cookham Church Schools on April the 7th, when, besides playing Beethoven's Grand Sonata in A flat, in a manner that convinced all present of his high talent as a pianist, Mr Spencer introduced his son, a child but nine years of age, who performed Bach's Prelude and Fugue in C minor, also three Studies by Scarlatti, giving undeniable proof of precocious talent. Miss M. Roby, Mr Haydn Grover, Mr Edwin Bryant, and Mr W. Slack, contributed songs. The three gentlemen, with the assistance of Mr J. Spencer, also sang several glees, which were much appreciated. Many of the leading families of the district, including those of Lady Young and Lord Boston, were present, the general attendance was large, and the concert passed off in a manner that reflected high credit upon all concerned.

HADDENHAM.—An organ recital on the new instrument erected by Messrs Forster & Andrews, of Hull, was given here by Mr William H. Stocks, organist of Dulwich College Chapel of Ease, on Wednesday evening, April 8th, in aid of the organ fund of Holy Trinity Church, Haddenham. The programme consisted of—

Motet, "Glory, honour, praise and power" (Mozart)—Arranged for the organ by Dr E. J. Hopkins; Placidamente in A, and Andante Grazioso in E (Dr E. J. Hopkins); Fugue in E flat (J. S. Bach); Aria, "O rest in the Lord," *Eljah* (Mendelssohn)—Arranged for the organ by Mr W. H. Stocks; Pastoral Sonata, Op. 88 (Rheinberger); Fughetta on the subject of the "Easter Hymn," MS. (H. C. Banister); Andante Cantabile in F, and Grazioso in B flat (Dr E. J. Hopkins); Postlude in C (H. Smart); Prelude and Fugue in G, Op. 87, No. 2 (Mendelssohn); Quasi Pastorale in G (H. Smart); and Chorus, "Hallelujah," *Messiah* (Handel)—Arranged for the organ by Dr E. J. Hopkins.

CLIFTON (BRISTOL).—At the Loan Exhibition of Women's Industries held at Queen's Villa, Mrs Roeckel gave a most interesting pianoforte recital, on Saturday evening, April 4, of compositions by women composers, assisted by Mrs Barnett, Mrs Villiers (vocalists), and Miss Elfreida Bateman (violinist). We subjoin the programme *in extenso* :—

PART I.—"Andante Espressivo" (Alice Mary Smith—Mrs Meadows White), "Constancy," "May Morning" (Mrs Joseph Robinson); "Le Crépuscule," "Songe d'une nuit d'été" (Kate Loder—Lady Thompson); Song, "Drifting on" (Jules de Sivrai—Mrs J. L. Roeckel), Mrs Villiers; "Caprices en forme de valse" (Clara Wieck—Mme Schumann), "Lied in E" (Fanny Hensel—Sister of Mendelssohn), "Gavotte in D" (Agnes Zimmermann), Song, "Sweet Thrush, and hast thou hither flown?" (C. A. Ranken), Mrs Barnett (violin accompaniment by Miss Elfreida Bateman); "Plaintes de l'absence" (Mme Oury), "Polonaise in G" (Mary Travers), "Chant du gondolier" (Alma Sanders).

PART II.—"Scherzetto for Violin and Piano" (Maude Valérie White), Miss Elfreida Bateman; "Lament on the death of H.R.H. the late Duke of Albany" (Lillie Albrecht), Song, "When Sparrows build" (Virginia Gabriel), Mrs Villiers; "Sketch Impromptu" (M. A. Dale), "Valse de Bravoure" (Jules Brissac—Mrs John Macfarren), Song, "Evening Star" (Louisa Gray), Mrs Barnett; "Handelian Dance," "Danse Russe," and "Summer Waves" (Jules de Sivrai).

The recital pleased enormously, and Mrs Roeckel repeated it on the following Wednesday.

DRURY LANE THEATRE.

CARL ROSA OPERA COMPANY.

On Monday evening, Mr Carl Rosa entered upon the most important London season he has yet undertaken. Some time ago, we gave particulars respecting it, and our readers may, perhaps, remember that the manager contemplates a campaign of not less than eight weeks at the "national theatre," that he has provided himself with a numerous and efficient company of artists, including Mme Valleria, Mme Marie Roze, and Mr Joseph Maas; and that he intends to produce a new opera by Mr Goring Thomas, as well as to introduce M. Massenet's *Manon* for the first time in London. These are indications of the fact that Mr Rosa's steady persistence in his mission, through years of fluctuating fortune, is at last producing a legitimate and satisfactory result. Henceforth, there can be no question of opera in English as a necessarily hopeless enterprise. Mr Rosa has shown that it can be made to succeed when the management is carried on in the right way. Amateurs of the lyric drama will watch the course of the season just begun with marked interest, because now the native stage is established under many of the circumstances, and with much of the pretension hitherto monopolised by alien opera. This being so, it becomes most desirable that the music-loving public should take care to give Mr Rosa something more and better than a barren, if gratifying approval. They must attend the performances and contribute each his quota to an absolute pecuniary success. Herein consists the sort of patronage without which all other is as "sounding brass and tinkling cymbal."

Opening on a general holiday, the manager did well to choose from his extensive repertory a popular opera, such as Wallace's *Maritana*—the one work which, in that respect, approaches Balfe's *Bohemian Girl*. *Maritana* is always sure of an audience, but much more at a time when the whole public is on pleasure bent, and ready to take delight in that which they know can supply the material. As a matter of course, therefore, Drury Lane Theatre opened its doors last evening to a crowd, and the opera was received with all the old favour, the various well-known songs being especially applauded as given by the excellent artists engaged. The esteem shown in so marked a manner to Mr Joseph Maas (Don César de Bazan) on his entrance, in a costume which told of reckless dissipation, was fully justified by his singing throughout the work with an excellence rarely heard in English opera. His rich, liquid tones were heard to advantage in the tenor part of the trio, "Turn on, old Time," in the warlike song "Let me like a soldier fall," and in the cavatina, "There is a flower that bloometh." Yielding to the wish of the public, Mr Maas repeated the first and last mentioned airs, but escaped a like penalty in the soldier-song by simply bowing the audience into silence. The bright voice and attractive style of Mme Georgina Burns gave to the music allotted to the title part all requisite grace and charm. Expressive phrasing imparted the needful prominence to the song "Tis the harp in the air"—the representative melody of the work. With increased vocal means, Mme Burns returns from the provincial tour with corresponding advancement in the histrionic art. A persistent demand for an encore was the consequence of a fine rendering of the air "Alas! those chimes" by Miss Marian Burton (Lazarillo), whose progress both as singer and actress has been so rapid as to excite the surprise of those who but lately heard this young vocalist in the concert-room. That Mr Ludwig (Don José) could give dramatic force of a kind to illustrate vividly the character of the plotter and maker of mischief was well known to amateurs. Last night he renewed with success his claim to high consideration and full recognition. Mr Burgon (King of Spain), Mr Brooklyn (Marquis de Montefiore), and Miss Melling (Marchioness) rendered the parts assigned to them with due affect. The band, ample in number and excellent in quality, played the overture with great spirit, and accompanied the vocal music with never-failing skill and tact—results naturally expected of a body of musicians placed under a conductor so able and distinguished as Mr Alberto Randegger. Recollections of the manner in which Wallace's opera in former days was placed upon the boards by no means prepared us for the good taste observed in the stage arrangements made last Monday by Mr Augustus Harris. Scenic appointments so excellent augur well for the mounting of those operas announced for performance wherein the manager will have a still wider scope for the display of his ability and resources.

Mr Carl Rosa is devoting Easter week to the more popular works in his extensive list. He followed *Maritana* on Monday, with *Carmen* on Tuesday, and *Faust* on Wednesday, repeating Bizet's opera on Thursday night. So marked an appeal to declared and widespread tastes could scarcely fail of a response. On each occasion, though boxes and stalls have not been filled, the cheaper parts of the house have enjoyed an abundance of patronage—enough both for the justification and encouragement of the manager. With regard to the performances, we have again to remark upon a good average of merit. Although there has not yet been time to get well into a running groove, the operas presented at Drury Lane are given with proper attention to *ensemble*. We believe that herein lies the secret of Mr Carl Rosa's success, and, moreover, that the decline of Italian opera in this country is owing, not to public distaste, but to the fact that all-round excellence has been sacrificed at the shrine of particular artists. "Stars" have their value, and must remain a power. It would be in the highest degree absurd to suppose that the Malibrans, Grisis, and Pattis of the future—should any arise—will not command homage and a price. But it does not follow that the very existence of a lyric stage is dependent on phenomenal artists. If they come, well and good; if they do not come, we can still have and enjoy opera. As for the comparative value of a great *prima donna* badly supported and a company in which the "first lady" ranks as, so to speak, first among equals—that is a question for which every intelligent amateur has an answer ready. The representation of *Carmen* illustrated in some measure the merit just touched upon. No doubt the house was thankful to Mme Marie Roze for a heroine whose attractive qualities were hardly less valued because not presented in contrast with a highly-coloured picture of gross animalism and desperate passion. Then there were, besides, the capital Don José of Mr Barton McGuckin, the characteristic Escamillo of Mr Leslie Crotty—an excellent embodiment—the pleasing Michaela of Miss Clara Perry, and the remarkably clever Remendado of Mr Charles Lyall, who, as usual, when playing a small part, threw that personage well forward by sheer force of great talent for characterization. Mr Lyall illustrates what can be

done on the operatic stage when the singer is also a good actor. We wish that artists of his stamp were much more plentiful than they are. It is important to observe that all this individual merit was supplemented by general efficiency. Therein lay the "moral" of the performance, and the secret of the success it gained. Mr Raudegger ably conducted. *Faust* was given under conditions scarcely less fortunate; the principal artists standing in the foreground of a picture nowhere "scamped" through illiberality or idleness. In Gounod's work, the leading characters were sustained by Mme Georgina Burns (Margaret), Mr Joseph Maas (Faust), and Mr Snazelle (Mephistopheles), with Miss Perry as Siebel, and Mr Ludwig as Valentine. Mme Burns, if not uniformly equal in the dramatic part of her task, made Margaret interesting and sympathetic. Her singing was throughout that of one who adds to physical means the taste and intelligence of an artist. Indeed, her delivery of the Jewel song might stand as a challenge to many a *prima donna* of higher pretensions and greater fame. Mr Maas' Faust is well known to be eminently lyrical. We recall the Faustus of tenors who, not being able to sing, have tried to hide the weakness by stage bluster. Now, Mr Maas can sing—few better—and he properly takes care that this fact shall stand forth. He delivered all the music of his part on Wednesday night with a refinement of method and beauty of voice the more grateful, because on the lyric stage so seldom found. The remaining characters call only for a general expression of satisfaction. Mr Goossens conducted, taking some parts of the *Kermesse* music, and other numbers, at a greater rate of speed than is usual.—D. T.

HECTOR BERLIOZ AND HANS VON BÜLOW.

As we have already announced, it is on the 12th and 19th inst. that we shall hear the pianist Hans von Bülow at the concerts of the Association Artistique. The celebrated virtuoso was one of the earliest admirers of our great master, Hector Berlioz, for whom he entertains such fanatic reverence that his letter-paper is headed with the composer's portrait. He is, also, one of the largest subscribers to the Monument now being raised to the author of the *Damnation de Faust*. Here is the letter he addressed on the subject, with a cheque for five hundred francs, to M. Edouard Colonne:

"Meiningen (Duchy of Saxe), 30th March, 1882.

"SIR,—Do not, I beg of you, refuse the enclosed humble offering from a Teuton musician for the monument which is to be raised to your great fellow-countryman, Hector Berlioz, and the notion of which nobly emanated from you. I may claim the honour of being counted among the enthusiasts 'de la veille' for the Michael Angelo of French music, having been initiated in his principal works by my illustrious master, Franz Liszt, as far back as 1852, at Weimar. Since then, I have not ceased, as far as my humble powers permitted, to be the propagandist of my admiration both by articles in the papers and by directing the performance of Berlioz's works at concerts given *ad hoc*, and I believe I have contributed to enlarge the circle of his adherents in my native land. I have the honour to be, Sir, &c.

"HANS VON BÜLOW,

"Intendant of the Ducal Music."

M. Hans von Bülow certainly could not present himself under better auspices to the Parisian public. May the shade of Berlioz protect and inspire him!—*Le Ménestrel*.

MISS AGNES ZIMMERMANN was among the many kind friends who sent floral offerings to the Brompton Cemetery in memory of the late J. W. Davison.

MDME ADELINA PATTI created a great *furor* in San Francisco, where she sang twelve times, the theatre, despite the augmented prices of admission, being crammed to suffocation at each of her performances.

SIR JULIUS BENEDICT.—The following bulletin was issued on Thursday night: "Sir Julius Benedict has passed a very quiet day, and he still maintains his improvement." On inquiry this morning (Friday) we are glad to report that a further improvement has taken place in the condition of the patient.

Mr Christian Rudolph Wessel, a native of Bremen, who died at Eastbourne on March 15th, aged 88, was probably the oldest music publisher living. It is sixty years since he first started business in this country, and a quarter of a century since he retired in favour of Messrs Ashdown & Parry. Mr Wessel introduced to London some of the most popular works of Chopin, Liszt, Stephen Heller, Theodore Kullak, Charles Mayer, Henselt, Ferdinand Hiller, and Schumann.

WAIFS.

The tenor, Stagno, is in Naples.

The season terminated on the 6th inst. at the Scala, Milan.

The idea of giving *Lohengrin* in Geneva has been abandoned.

Mdme Fursch-Madi has been well received in San Francisco.

Bottesini has given a most successful concert at Monte Carlo.

A Mormon Amateurs' Opera Company has been formed in Utah.

A new daily paper, *Le Théâtre-Parisien*, has been started in Paris.

Mierzwinski has been appointed a Royal Prussian Chamber-Singer.

Ch. Gounod is at work on a new oratorio, *Saint François d'Assise*.

The Teatro Brunetti, Bologna, was to open on the 9th inst., with *Nabucco*.

Catalani's *Dejanice*, with German libretto, is to be given shortly in Vienna.

Clara Louise Kellogg has again started on a concert tour in the United States.

M. Carvalho has been spending Easter at his sea-side residence, Saint-Raphaël.

Naurice Strakosch is negotiating with Mdle Van Zandt for an American tour.

Mrs E. Aline Osgood was much applauded at the Baltimore (U.S.) Bach Celebration.

Edouard de Reszké has married Elena de Litinoff, a sister of the fair singer of that name.

Camille Saint-Saëns' *Etienne Marcel* has been performed at the Théâtre-des-Arts, Rouen.

After singing with great success in *Lucia di Lammermoor*, Rosa Isidor has returned to Milan.

Signorina Giollini has been much applauded in *La Traviata*, at the Teatro del Fondo, Naples.

Minnie Hauk is stated to have purchased not only a château but an island as well in Switzerland.

Ch. Gounod's *Faust* was recently performed for the hundredth time at the Theatre Royal, Dresden.

The bariton, Aldighieri, is engaged to appear in *Il Barbiere di Siviglia*, at the Teatro Costanzi, Rome.

A new Symphony, by Richard Heuberger, was recently performed, under his own direction, in Graz.

A grand supper was given at the Casino, Valencia, to Gayarre, after the performance on the night of his benefit.

Alessandro Barilat has taken the Teatro Pagliano, Florence, for a series of performances of Arrigo Boito's *Meisiofele*.

Joseph Dupont, the well-known conductor, has been promoted to the rank of Officer of the Belgian Order of Leopold.

The last performance of *Faust*, with Signorina Bulicoff as Margherita, was a great success at the Teatro Real, Madrid.

The Austrian pianist, Alfred Grünfeld, played, lately, for the first time in Paris, and met with a very favourable reception.

Racz Pali, the gipsy violinist, who died recently at Pesth, had in his time four wives and was the father of thirty-four children.

A gentleman named Armand has given £20,000 to found a Professorship of Music in the University of Melbourne, Australia.

The young American violinist, Miss Madge Wickham, has returned to Berlin from a concert tour in the Prussian provinces.

It is said that Mr Mapleson's Opera Company were far from achieving a pecuniary success lately in New Orleans and St Louis.

Hans von Bülow will play, on the 12th and 19th inst., at the Colonne Concerts, Paris, and afterwards give some concerts of his own.

A German musician, Emil Breslaur, has invented a method of teaching children to write music just as they are taught to write words.

A series of buffo opera performances, commencing with Cimarosa's *Matrimonio Segreto*, will shortly be given at the Teatro del Fondo, Naples.

The tenor, Sylva, is engaged for America. He will first sing at concerts in New York, and then take part in the Musical Festival, Chicago.

Maurel is announced to sing in *Don Giovanni*, *Der Fliegende Holländer*, *Ernani*, and *Rigoletto*, at the Teatro del Liceo, Barcelona.

The Association for Classical Sacred Music, Stuttgart, gave a performance of J. S. Bach's B minor Mass in honour of the great Master's bi-centenary.

The fourth concert this season of the New York Symphony Society took place, under the direction of Walter Damrosch, at the Metropolitan Opera-house.

The Milan Orchestra, under the direction of Sig. Faccio, will perform at the inaugural concert of the International Exhibition, Antwerp, on the 2nd May.

Théodore Dubois has returned to Paris from Lille, where his *Sept Paroles du Christ* and fragments from his *Paradis Perdu*, were recently performed with much success.

Alessandro Pome, the conductor, has been created a knight of the Spanish Order of Carlos III. The same mark of distinction has been conferred on the baritone, Battistini.

Under the title *Souvenirs de Richard Wagner*, Camille Benoit has published a French translation of various autobiographic fragments due to the pen of the Master of Bayreuth.

Florian Zazec, professor in the Conservatory of Music, Strassburg, has purchased for 16,280 marks the celebrated Guarnerius formerly belonging to the late Ferdinand David.

Villate, the composer of *Baldassare*, produced a short time since at the Teatro Real, Madrid, has written to thank Pome, the conductor, for the admirable way in which the latter got up and directed that opera.

A new "Salvum fac Regem," by C. Kossmaly, for three-part choir, with trombone or organ accompaniment, was performed in the Johanniskirche, Stettin, on the Emperor Wilhelm's birthday, the 22nd March.

Franz Liszt, who has lately paid a short visit to Cardinal Haynald, in Kalocsa, is in such good health that he will continue his classes at the Academy of Music, Pesth, till the end of the present month.

Nicola Bassi has resigned before the termination of the season the post of conductor at the Teatro San Carlo, Naples, in order to proceed in the same capacity to Buenos Ayres, for which place he started on the 8th inst.

Mr Clement Scott's lecture entitled "The Stage and the Age," recently delivered before the members of the Playgoers' Club, is now published, handsomely printed, in a neat wrapper, by Mr Samuel French, of the Strand.

Dr F. Ziegfeld, President of the Musical College, Chicago, U.S., is collecting subscriptions for the Monument to be erected to Weber in his native place, Eutin, and to be unveiled on December 18, 1886, the centenary of his birth.

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Published by WILLIAM DUNCAN DAVISON, at the Office, 244, Regent Street, Saturday, April 11, 1885.